



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



ART AND PROGRESS

Published monthly by the American Federation of Arts
1741 New York Avenue, Washington, D. C.

Charles L. Hutchinson	President.
Edwin H. Blashfield	Vice-President.
T. Lindsey Blayney	" "
George W. Cable	" "
Mitchell Carroll	" "
Robert W. de Forest	" "
Robert W. Fletcher	" "
Cass Gilbert	" "
Gardiner M. Lane	" "
Mrs. E. W. Pattison	" "
Henry Read	" "
Mrs. Charles Scheuber	" "
Marvin F. Scaife	Treasurer.
F. D. Millet	Secretary.
Leila Mechlin	Asst. Secretary.

Subscription \$1.50 a year in the United States, postage prepaid. Single copies, 15 cents. Advertising rates made known on application.

Address all business communications and subscriptions to The Business Manager. All literary and news communications to The Editor, 1741 New York Avenue, Washington, D. C.

VOL. II

OCTOBER 1911

No. 12

ART AND THE NATION

In an article on "Art in Indiana" recently published in *The Outlook* Mrs. Ella B. Johnston tells of how a group of school children, who were visiting an exhibition of paintings in Ft. Wayne, were asked, first, how many knew of Lincoln and Longfellow, and then, how many knew of George Inness and John W. Alexander, with the result that complete familiarity was shown with the first two and as complete ignorance with the last. Had the same experiment been tried in almost any other school in any other State the result would not in all probability have been very different.

It is true that the makers of history and literature have so far been given a larger place in our Nation than the producers of art. This does not merely apply, how-

ever, to American artists. Almost every school child knows of Alexander the Great, and but few ever heard of Phidias; Cæsar is as the familiar friend of American lads but da Vinci and Michelangelo are utter strangers; the date of the Norman Conquest is firmly fixed in children's minds but few college graduates could tell when the Van Eycks, who are accredited with the invention of oil painting, an epoch-marking event in the history of art, lived. And yet the history of nations is not only recorded but permanently secured by art. As Dr. Nicholas Murray Butler has said, there are but two things which are enduring—art and ideas. The fault lies, however, not altogether with the educators. Its root is found in the singular attitude assumed toward art by a majority of those who are supposed to be educated. When the masses turn aside it does not greatly signify but when those who are presumably leaders are regardless, unappreciative, what can be expected? Architects, painters, sculptors, are not infrequently treated by building committees, public officials, and private individuals of wealth, as though they were contractors, dealers in mere commodities, men to be hired as day laborers, without regard to brains, inspiration or technical training and skill. How often a building is dedicated, a statue unveiled, or a portrait presented without the name of the artist being more than mentioned. We have erected many monuments to our heroes of war, a few to our statesmen, less to our writers, but none to our artists. A stranger would certainly infer that our greatest glory was in military achievement. To be sure it may be asked if the work of any American painter or sculptor has been sufficiently worthy to merit such distinction, or if any one has as yet been long enough dead? But why exercise so much greater caution in this than other instances? What of our statesmen and generals?

To look on the brighter side, however, none will deny that conditions are improving. The very fact that the Ft. Wayne children were questioned while in attendance at an exhibition goes to show that an effort is being made to acquaint

them with the painters. Moreover, this effort is not confined to Ft. Wayne. In this same number of ART AND PROGRESS, on subsequent pages in the Department of Notes, mention will be found of similar effort being made along different lines in Boston and at Worcester. Detroit, Indianapolis, Toledo are also bending energies in this direction. The present holds promise which the future will undoubtedly fulfil.

This promise might possibly be greater, it may be said, were the difficulties of bringing the works of American artists prominently and familiarly to the notice of school children less. At the present time it is almost impossible to secure good reproductions of paintings or sculpture by American artists at a reasonable price. Some excellent photographs are to be obtained of the works of a few of our prominent painters, but in almost no instance can these be had cheaply, as compared with the works of the old masters, nor in a size, suitable for framing and hanging on a schoolroom wall. The same is true, even truer, of the works of American sculptors. Casts from the antique can be had for a few dollars, but with a single exception—a Jaguar by Eli Harvey—casts of contemporary American works are not to be had at all. All over the country, within the past few years, organizations whose chief, if not sole, object is to decorate the public schools, have come into existence. These societies would gladly make use of American works if they could be obtained, but as yet no one with the power to supply the demand has apparently realized the opportunity.

NOTES

THE ART MUSEUM AND THE CHILDREN

The Museum of Fine Arts, Boston, has been trying a new means this summer to widen the scope of its influence. It has wiled into its galleries over two thousand children of Greater Boston and made them its enthusiastic friends. An interesting account of how this has been done was given

by Mary Bronson Hartt in the *Boston Transcript*. The inducement, she explains, was story-telling, artistic story-telling, the stories being based on pictures or other things in the galleries. Every morning a group of from fifteen to sixty excited children were marshaled into a special car under the charge of a teacher and a representative of the Museum who came to the starting point to meet and personally conduct the little guests. They were taken directly to the great building on Huntington Avenue, even the outside of which all had not seen, and once within were conducted to the lecture hall on the lowest floor where for an hour pictures and stories held them spellbound. The stories which were told by Miss Hopkins, who is specially gifted in this art, were real stories and of a kind to be remembered. Their object was to amuse and, incidentally, instruct. The illustrations were stereopticon slides and were not too many nor yet too astute. After the story came a tour in the galleries to find the things which had been pictured, and then before too much had been seen to be remembered, back again to the lecture room for a quiz and a general chat about the newly-discovered treasures. The children were not shown enough to fatigue them and they were encouraged to talk freely about what they had seen and heard. Before being started on their homeward trip there was lemonade and the suggestion that perhaps some Saturday they might like to bring some grown-up members of their families and show them what they have seen. So far the experiment has worked admirably. Miss Hopkins has had very appreciative audiences and the Museum has made many staunch friends. As Miss Hartt pointed out, this strikes at the very root of American indifference to art, for, as she puts it, "the trouble with the masses of our people is that they regard appreciation of pictures and statues as a duty—an arduous, bewildering duty." Through its story-telling crusade the Museum hopes to dispel this conviction to some extent by letting the children into the secret that art is pure pleasure, and appreciation pure delight.